"In my opinion, it depends on the time of year. Let's say one week, 8 or 9 months ago, well, we'd get up maybe, I don't know, at 1 PM, and then we'd make music for 2-3 hours or all day, and then we'd just hang out, and then in the evening we'd go to clubs or do absolutely nothing. That's radically different from this week, right now, where we are, I don't know, yesterday we did interviews all day, today we're doing them all day, tonight we're going to London, tomorrow we're doing some cutting and mastering of new remixes, and then we're starting a bit of a DJ tour in London, England, the day after tomorrow. So, yeah, it depends. It's true that right now, we're busier with the album release, with the music itself.

I think there are a lot of comparisons going around in England right now with the Chemical Brothers, but not really in the specialized press. It's more in the mainstream press. So, strictly speaking, it's not really a musical comparison. It's more to explain that it's new, electronic music, with a duo, but it's made of... Plus, we're signed to Virgin, which is the same record label, and all that. But I don't think it's necessarily reductive to want to compare us to them now. I think that, musically, it's true that it's not the same, but maybe for people, if you explain it to them—people who don't listen to this kind of music at all, saying, "Yeah, it's like the Chemical Brothers," or "It's the new Chemical Brothers"—it might be a way to get them to listen and then judge for themselves what it's like. But I don't think it's similar. Anyway, I don't know if that necessarily comes from a reductive, malicious intent. It might also be a way. In any case, it's more common in England than in France. In France, we're not compared at all. Like, in my opinion, the Chemical Brothers are less important in France than in England anyway.

Regarding, well, at least the organization of parties, yeah, it touches on the problem of all the parties and gatherings that are prohibited by the police, unless they're in a club. Yes. So, that's a bit of a problem. Let's say that if we can change mentalities a little with music and try to get parties accepted, or try to have some kind of power over that, if the record is successful, that will be interesting, but it's true that we're totally in favor of parties that go relatively well when they happen, but since there aren't any because the police don't give permits or are always showing up to shut them down, it's a bit silly.

It was recreated, uh, let's say, the whole photo was done in a studio, and it's a kind of staged production, a bit related to the album's concept, a bit of a 1950s vibe, Happy Days, which was a bit of a way to break away from the techno, cyber-futuristic, space-age imagery that bores us, uh, quite a bit, uh, in terms of clichés, which are always the same. So, we wanted to do something quite different, with, uh, yeah, a kind of American high school feel, 1960s, 1950s, I don't know. So, it was a bit like a film, precisely to give a bit of, uh, a stronger coherence to the cover and everything, you know?

We made it two years ago; it was released a year and a half ago. Well, let's just say that, since it's a track that was important, but that some people know and others don't, we thought it was a good idea to release it at that time with the album, as a sort of introduction for people who didn't know us, and that's it. So, it was for people who already know us, well, they either like it or they don't, and then there's the album, so they can listen to the album, which is coming out around the same time. And for people who don't know us, we thought it was good to give the track the opportunity to really live and have a chance to succeed. It had never been released on CD, it had never been released that way, at least not as a single. It was more about staying in the vinyl realm, within a fairly confidential network, though."